THAMES TELEVISION LTD.,
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PROD.NO.32083
VTR/THS/2513 +
INSERTS

CAMERA SCRIPT

CALLAN (4)

"SUDDENLY - AT HOME"

by
JAMES MITCHELL

STORY EDITOR
GEORGE MARKSTEIN

DESIGNER
STAN WOODWARD

PRODUCER
REGINALD COLLIN

DIRECTOR
PIERS HAGGARD

Camera Rehearsal: 09.00 Thursday, 22nd Jan.
Teddington One.

VTR Inserts: 14.30 Thursday, 22nd Jan.
Teddington One.

VTR: 20.00 Friday, 23rd Jan.
Teddington One.

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CAST

Callan .....Edward Woodward
Hunter.....William Squire
Cross .....Patrick Mower
Lonely .....Russell Hunter
Lady Lewis.....Zena Walker
Rene Joinville.....Anthony Beckley
Housekeeper.....Dorothy Alison
Second Woman.....Frances Tomelty
Hunter's Secretary..... Lisa Langdon
Police Sergeant .....Anthony Hall
Porter ..... Harry Shacklock
Host at Patry .....Douglas Milvain
Cross' Girl .....Stephanie Marrian

Floor Manager.....Denver Thornton
Production Assistant.....Marian Lloyd
Stage Manager.....Betty Crowe
Assistant Floor Manager.....Peter Groom
Callboy.....Peter Ellis
PA Timer.....Paddy Dewey

Wardrobe Supervisor.....Jill Silverside
Make Up Supervisor.....Barbara Cole

Technical Supervisor.....John Eveleigh
Lighting supervisor.....Andy Andrews
Senior Cameraman .....Peter Howell
Sound Supervisor .....Arthur duff
Vision Mixer.....Peter Boffin
Racks.....Jim Fergus-Smith
Grams..... Peter Wilcox

SCHEDULE

Thursday, 22nd January.

Camera Rehearsal.....09.00 - 12.30
Lucnh Break .....12.30 - 13.30
Line Up and Make Up.....13.30 - 14.30
Camera Rehearsal and VTR.....14.30 - 16.30
Camera Rehearsal.....16.30 - 18.30

Friday ,23rd January.

Camera Rehearsal.....10.30 - 13.00
Lunch Break .....13.00 - 14.00
Camera Rehearsal.....14.00 - 15.00
Tea Break, Line Up, Make Up...15.00 - 16.00
DRESS REHEARSAL.....16.00 - 18.00
Supper Break .....18.00 - 19.00
Line Up and Make up .....19.00 - 20.00
VTR .....20.00 - 22.00
Technical Clear .....22.00 - 22.15

RAS

Called 09.00 Thursday, 22nd January.

Photographer(WALK ON).....	Keith Norrish	452 6630
Two Waiters	Bill Lodge	692 3428
	Leslie Bryant	387 1327
Two Men in D.J.s.....	Peter Roy	924 2058
	(Doubling as policeman)	
	John Moore	748 9244
Two young men in geary clothes...	James Hamilton	648 3677
	Roger Minnis	550 1317
	(Doubling as policeman)	
Smart Man.....	Tony Somers	
Three girls in geary clothes	Audrey Mason	373 6828
	Beulah Hughes	845 1605
	Lyn Howard	352 9176
	(Doubling as policewoman)	
Smart lady.....	Dolly Brennan	567 3821

Called 15.00 Friday, 23rd January.

Man in coffee bar.....	Mario Zoppellini	435 1056
Young couple.....	Mike Torres	735 1991
	Sandie Duke	385 6657

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SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
Opening T/C + Captions		1	Studio				
1. Int. Viewing Theatre	Evening	1-7	VTR Insert No. 4.(rec. on Day 1)	1-13	Guests(Extras) Janet Lewis Rene Joinville Host	(T/C + Floor Projector) 1C,1D 2D,2E	SOF F/POLE A1 Grams
2. Int. Car	Morning	8	T/C "A"		Hunter		SOF
3. Int.Hunter's Office	Day	8-9	Studio	1	Liz Hunter	2F	B1 Mini Boom
4. Ext.Police Station	Day	9	T/C "B"		Lonely		SOF
5. Int.Police Station	Day	10	VTR Insert No.2.(rec. on Day 1)	1-6	Police Sgt. Lonely Extras	2B 4A	A2
6. Int.Hunter's Office.	Day	11-12	Studio	2-4	Hunter Callan Liz	3B 1E	C1 + Mini boom
TAPE RUN							
CUTAWAY SHOTS							
TAPE RUN							
7. Int. Corridor (inc.short tape run)	Day	13	Studio	5-7	Callan Janet	3C 3D	FPole B1 Grams
8. Int.Janet's Flat	Day	13-22	Studio	8-39	Callan Janet	1F 2G,2H 3E 5A	C2 Grams D2 B2
TAPE RUN							
9.Int.Corridor	Day	22	Studio	40	Callan	3G	
10.Int.Janet's Flat	Day	22	Studio	41	Janet	1G	B2
TAPE RUN							
11.Int.Hunter's Office.	Day	23	Studio	42-47	Hunter Callan Liz	5B 4B 3H	Mini boom C1
T[redacted] RUN							

SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
12.Int.Cross' Flat/Intercut Hunter & Liz on phone	Day	24-25	VTR Insert No.3.(Rec. On Day 1)	1-7	Cross Girl Liz Hunter	2C 1B 3A	D1 C1 Linked phone
13. Ext. Block Flats.	Evening	26	T/C "D"		Cross		SOF
14. Int. car on forecourt	Evening	27-29	VTR Insert No.1.(Rec. on Day 1)	1-7	Rene Janet	1A 2A	
15. Car from Cross'POV.	Evening	29	T/C "E" & "F".		Rene Janet Cross		SOF.
16.Int.Corridor	Evening	30	Studio	48	Janet Callan	3D	Mini boom Grams
17. Int.Janet's Flat	Evening	30	Studio	49	Janet Callan	2J	C2 B3 D2
18.Callan's POV	Night	30	T/C "G"		Cross		SOF
17.CONT.Int. Janet's Flat	Night	31-32	Studio	50-62	Janet Callan	1G 2J	C2 B3 D2
19.Int.Cross' Car	Night	32	T/C"H"		Cross		SOF
20.Int.Janet's Flat	Night	33-36	Studio	63-75	Janet Callan	4C 1F 3F 2G	B3 D2
21.Callan's POV	Night	36	T/C "J"		Cross		SOF
20.CONT.Int. Janet's Flat	Night	36-37	Studio	76-81	Janet Callan	2G 1F	B3 D2
22.Ext. Street	Night	37	T/C "K"		Callan Cross		SOF
			FIRST COMMERCIAL BREAK				

ACT TWO

SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
23. Ext.& Int. Cafe.	Night	38-40	Studio	2-86	Callan Cross Extras	C/S 2K 1H	Grams A3 D4
TAPE RUN							
24,25,26.	Day		T/C"L"		Lonely Callan		SOF
27.Int.Joinville's Flat./Bathroom/ Living Room.	Day	41-46	Studio	87-98	Rene Housekeeper	2L 1J 3J,3K 5L	A4
28. Ext.Janet's Flat.	Day	46	T/C "M"		Cross Lonely Rene		SOF
TAPE RUN							
29.Int.Janet's Flat	Day	47	Studio	99-102	Janet Rene	4C 1K	D2
30.Int.Corridor	Day	47	Studio	103	Cross	2N	Mini Boom
31.Int.Flat	Day	47-48	Studio	104-108	Rene	1K 4D 3L 2H	D2 C2 Mini boom
32. Fire Escape Scene	Day	48	T/C"N"		Cross Rene Lonely		SOF
TAPE STOP							
33.Int.Flat	Day	49	Studio	109-113	Cross Janet Porter	3F 4D	D2
34.Int.Callan's Flat.	Day	49-52	Studio	114-122	Callan Liz Hunter Lonely	1L 2P	B4 Mini boom
TAPE RUN							

SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTER S	CAMERAS	SOUND
35.Int.Hunter's Office.	Night	52-58	Studio	124-156	Callan Hunter Liz Cross	5D 2Q 1E 4B	C1 Mini Boom Grams
		SECOND COMMERCIAL BREAK					
36.Int.Callan's Flat	Morning	59-65	Studio	157-178b	Callan Lonely Cross	2P 4E 5E 1L 3M	Grams A5 B4
TAPE RUN							
37.Int.Hunter's Office.	Day	66-70	Studio	179-193	Cross Hunter Callan	3B,3H 1E	C1 Mini boom
TAPE RUN							
38.Int.Armoury	Day	70-71	Studio	194-196	Cross Callan	1M 2R	D5
TAPE RUN							
39.Int.Joinville's Flat	Day	71-73	Studio	197-208	Woman Rene Voice	1J 2L 3J	A4 B1
40.Ext.Apartmnt.	Day	73	T/C "O"		Callaan		SOF
41.Int.Rene's Flat	Late Aftenoon	74-78	Studio	209-242	Rene Cross Callan Woman	1N 3K 2M 5C	A4
42.Ext.Flat	Late Aft.	78	T/C "P"		Callan Cross		SOF
TAPE RUN							
43.Hunter's Office.	Night	79-81	Studio	243-251	Cross Callan Hunter	1E 5D 2Q 4B	C2 Mini boom

SCENE	TIME	PAGE	RECORDING	SHOTS	CHARACTERS	CAMERAS	SOUND
44.Janet's Flat	Night	82	Studio	252-253	Callan	1F 5 C/S	D Grams

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F/U
T/C(35mm)
Thames Symbol + Opening
Callan Titles

Super
C/S
SUDDENLY - AT HOME

Lose Super

Super
C/S
Created and written by
JAMES MITCHELL

VTR INSERT NO.4. (RECORDED ON DAY 1)

ROLL IN APPROX. SYNC.
T/C (16mm) .SO.F.
Film of Fidel Castro speaking

FLOOR PROJECTOR(35mm)

1. 1C 1.INT.VIEWING THEATRE. F/POLE A1
W.S. Audience fgd. EVENING
Screen bgd.

2. 2D
Shot of audience

Coming to 3 on 1

On Shot 2 on 2

3. 1C
CS Screen.
Film ends

4. 2D
3/s RENE/HOST/JANET
They applaud

Let RENE out Left.
TIGHTEN on JANET
He crosses frame L. to R.

1 to POS.D.

PAN her rise &
ELEVATE
CRABBING LEFT to
2/s JANET/RENE.

GRAMS: Chatter

RENE: Lady Lewis?

JANET: Yes?

RENE: My name is Joinville. Rene Joinville.

JANET: But, of course. I do congratulate you.

RENE: Thank you. Would you like a drink?

GRAMS: Chink of glasses.

JANET: Thank you.

RENE: I do not know if you like cocktail parties. For myself, I detest them.

On Shot 4 on 2

CRAB RIGHTfollowing them through doors, past one photo screen, past second photo to find trophy fgd. See them reflected in trophy.

JANET: How unforunate for you. You could hardly get your award if you didn't attend, M.Joinville. Unless they posted it.

RENE: There is great sublety in English sarcasm, Lady Lewis. You do it very well. I came here to pick up that fashionable object. But also I came to meet you. In fact, I especially asked that you should be invited.

On Q CRAB RIGHT past Tr phy to make med.2/s JANET/RENE

JANET: I don't think there's really much point in this.

RENE: Oh, but there is a great deal of point, I assure you.

JANET: Have you got any idea who I am, apart from my name?

RENE: Yes. I know a great deal about you.

On Shot 4 on 2

Let JANET out L.

HOST; M.Joinvile. You're very naughty. There are masses of people simply dying to talk to you, and it's time for your presentation.

5. 1D
Med.2/s HOST/RENE

RENE: I will come. In just one moment.

TRACK BACK with RENE to find JANET Lfgd.. and photo Lfgd.

HOST: Very well. But just one moment.

See table with trophy being carried across bgd.

JANET: You're a very determined young man.

2 to POS.E.

RENE: Not really so very young.

JANET: And famous.

RENE: You think so?

JANET: You've met Che Guevarra.

PAN LEFT with RENE past photo, bringing him to Lfgd.
2/s RENE/JANET

RENE: And Fidel Castro and Chairman Mao and Uncle Ho. And now I've met you.

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On Shot 5 on 1

JANET: And it's time for your presentation.

RENE: Lady Lewis, you are a very attractive and elegant lady. You are also the widow of Sir Colin Lewis. That is why I invited you to this little party. May I go on?

6. 2E(Janet moves away)
MCU RENE
Let JANET in R.fgd.

7. 1.
TIGHT 2/s
RENE/JANET

8. 2E
TIGHT 2/s
RENE/JOINVILLE

JANET: I think you must

RENE: Your husband was the youngest foreign secretary your country has had for a hundred years. He was also by far the most brilliant.

9. 1
a/b

JANET: Thank you.

RENE: He died of overwork. He left no memoirs.

JANET: None.

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On shot 9 on 1

RENE: Only a widow and two children. Not nearly so well off as before.

10. 2(Janet turns) VERY TIGHT 2/s RENE/JANET

JANET: That doesn't concern you.

RENE: But it does, I assure you. I'm a television producer, Lady Lewis. I wish to make a TV

11. 1. Med. 2/s RENE/JANET See HOST C..bgd.

film about your husband.

JANET: Oh, I see.

HOST: Monsieur.

RENE: I think you must be bothered a great deal by presumptious men. Presumptious? Is that the word?

JANET: Not for you, M.Joinville. I'm sorry.

RENE: You will look very good on the small screen believe me. And I will pay you £10,000 in American dollars or Swiss francs,

12. 2 CU RENE

whichever you prefer.

All IKwant is for you to tell the world about your husband. What he did, who he knew, where you went together.

13. 1(to R.)(He looks up) Med. 2/s RENE/JANET See HOST C.bgd.

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On Shot 13 on 1

CRAB RIGHT to TIGHTEN as RENE goes away from camera.

RENE: Now I must receive that nasty looking object and make a speech. Really these affairs are awfully boring, don't you think. Please think about my offer, Lady Lewis.

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T/C(16mm) SC.2. S.O.F.

INSERT "A"
Hunter in car.
Driving with chauffeur.
Time: 34"

1. 2F SC.3. INT. HUNTER'S OFFICE. DAY. BOOM B1 + MINI BOOM.

CU Liz

LOOSEN to find
HUNTER L.frame
Let him go to bgd.

LIZ: Sir George Bury phoned twice. So did the Cabinet Secretary. Then there were Mr. Anstruther, General Brownlow.

HUNTER: Mr. Corvan, some chap from the foreign and one of the P.M.'s young men.

Let LIZ X L.frame

LIZ: That's right sir. But...

HUNTER: See what stuff we've got on a Lady Lewis, Sir Colin Lewis' widow.

LIZ: Yes sir.

HUNTER: Who's on duty?

LIZ: Mr.Calln,Mr.Meller, and Mr. Cross, sir.

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Shot 1 on 2

HUNTER: Send Callan in please.

Let LIZ out Left.

LIZ: Yes, sir.

HUNTER : Oh, and put the stuff on Lady Lewis in a white file, will you?

LIZ: Yes, sir.

T/C (16mm) SC.4. S.O.F.

INSERT "B"
Lonely outside
Police Station
Time:19"

/2 to POS.G.JANET'S FLAT./

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VTR INSERT NO.2.(RECORDED ON DAY 1)

1. 2B
CMS LONELY goingL.
QUICK CRAB Left
past partition,
let him walk to cam.
PAN him Left
CRABBING R. to see
Sergeant L bgd.
thru door.

SC.5. INT. POLICE STATION. BOOM A2
DAY.

2. 4A(Lonely opens door)
CMS LONELY
PAN him Left to
2/s SERGEANT/LONELY

LONELY: Hm, hm.

SERGEANT: Lonely, nice to see you. Come to give yourself up?

LONELY: I ain't done nothi.ng. I got to come here.

SERGEANT: Who says?

LONELY: Thejudge made an order in chambers about me. Report

3. 2B(Lonely goes to door)
CU SERGEANT

every day he said.

SERGEANT: Alright. You've reported. Been a good boy

4. 4
CMS LONELY

today?

LONELY: You know me, sergeant...

5. 2
CU SERGEANT

SERGEANT: That's why I'm asking, sonn. Alright. Push off, and keep your hands

6. 4
CMS LONELY.
He turns to go.

to your pockets.

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/L.H.PILLAR CUT./

/CUTAWAY PHOTO TO BE EDITED IN HERE./

2. 3B — SC.6. INT.HUNTER'S OFFICE. DAY. — BOOM C1 + MINI BOOM

Low angle 2/s
HUNTER/CALLAN
See edge of file fgd.

HUNTER: Lady Lewis.
Christian name Janet. Age 37.
Two sons. One at prep school,
one at public schoo,.

CALLAN: Very nice. What's
she doing in a white file?

HUNTER: Ah. She'c Colin Lewis'
widow. And she's going to make
a TV film about it.

CALLAN: She gets a white file
for that?

HUNTER: dD'you ever meet Lewis?
First rate foreign secretary.
Good mind, good nerve. Worked
too hard, had a coronary and
died when he was 43. He know
every dirty political secret
of the last fifteen years..

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On Shot 2 on 3

CALLAN: And he talked to her?

Let HUNTER out

HUNTER: The only one he did talk to. She travelled with him too. Paris, Moscow, Washington, New York. And now she's going talk to this French producer fellow, Joinville, or she thinks she is - but you're going to stop her.

CUTAWAY SHOT TO BE EDITED IN HERE.

3. 1E
TIGHT 2/s
CALLAN/HUNTER

CALLAN: Oh yes?

HUNTER: S uit yourself. Blackmail? See whatyou can dig up.
Yes?

LIZ:I'm very sorry, sir. It's the Cabinet Secretary. He's very persistent.

HUNTER: Put him on. Alright, Callan. Stop Lady Lewis' mouth. And get out masters off my back.
Hunter here. Good morning to you, sir.

Let CALLAN out L.
TRACK IN QUICKLY to MS HUNTER

4. 3
CMS CALLAN at door

1 to Cutaways then POS.F. Janet's Flat.

I was on the point of ringing you. Yes, I've put one of my best men on to it.

TAPE RUN

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5. 1

CUTAWAY SHOTS
of CALLAN's
hands and photos.

TAPE RUN

6. 3C SC.7. INT. CORRIDOR.DAY. F/POLE B1

CS Hat
It moves away.
Let lift gates close
Let door close.
PUSH IN to see figure
walk away
small window.

GRAMS: Lift
coming to a hal

/ 3 FAST to POS.D. /

SHORT TAPE RUN

7. 3D

MCU CALLAN facing away.
Door opens.
2/s CALLAN/JANET
CALLAN goes in
See his face before
the door closes.

CALLAN: Lady Lewis?

JANET: Yes?

CALLAN: My name is Tucker. I telephoned for an appointment.

JANET: Oh yes. Please come in.

8. 1F INT. FLAT. SC.8. GRAMS:Traffi

In mirror over fireplace.
Double reflection in
mirror opposite of
JANET/CALLAN
Pictures, miniatures
bottom frame.

CALLAN: Thank you BOOM C2

JANET: Can I take your coat?

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On Shot 8 on 1

/ 3 to POS.E. THRU SWINGER./

CALLAN:No thank you, just these.

JANET:May I offer you some coffee? BOOM B2 BOOM D2

CALLAN:No, no thank you.

JANET: Sit down.

CALLAN: No thank you. I was very kind of you to see me like this.

JANET: Not at all, I was curious, Mr. Tucker.

CALLAN: Curious?

JANET: The Home Office rarely send me visitors.

CALLAN: That's out loss then. Won't you sit down? What I'm going to say may seem to you very rude. You'll be quite within your rights to tell meto get out, and if you do, I shall go. The only thing is, if you do, they'll send somebody else who may not be quite so polite. /

She sits on sofa. single reflection.

Let CALLAN walk in to MCU

9. 2G
CMS JANET on s ofa.

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On Shot 9 on 2

JANET:You're honest anyway. It's about Colin, isn't it? And that television broadcast?

CALLAN: Yes.

10. 1 MCU CALLAN

CRAB LEFT he walks to camera PANNING him R. across frame to O/S 2/s JANET/CALLAN

JANET: Well?

CALLAN: They don't want you to do it.

JANET:Who is they, Mr.Tucker?

CALLAN: Almost anybody you can think of. M.P.s, ministers, couple of general ambassadors, at least two American Secretaries of State.

JANET: Good gracious. Am I so important?

11. 3E(thru swinger) MCU CALLAN

CALLAN: You could be. This M.Joinville, has he told you what he wants you to talk about?

12. 1 MCU JANET

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See CALLAN's arm R.frame

JANET: Only in general terms.

CALLAN: No script?

JANET: No, he doesn't want to want to use a script. He thinks the whole thing should be spontaneous.

CALLAN: Your husband's work, that would come into it?

13. 3 CU CALLAN — JANET: Well, of course. /

CALLAN: The Ang lo American

14. 1 CU JANET — strike plans against Russia? /

JANET: How on earth did you know

15. 3 CU CALLAN — about that? /

CALLAN: Lady Lewis, I never went to Eton, I never even went to Harrow, but a lot of people

16. 1 CU JANET — trust me. /

JANET: I'm sorry. But honestly I'd never discuss anything

17. 3 CU CALLAN — like that. /

CALLAN: You just did. You just admitted they exist.

18. 1 CMS JANET Shakrises PAN her L. /

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On Shot 18 on 1

JANET: You think Joinville wants me to discuss things like that?

3: FULL OUT, CLOSE SWINGER

CALLAN: I'm quite sure he does.

19. 2
MCU CALLAN

JANET: But why?

CALLAN: Because its news.

JANET: My husband's been dead for more than a year.

CALLAN: That doesn't alter the first strike plans.

20. 1
MCU JANET

JANET: They may have been changed.

CALLAN: Even if they did change, they still existed.

21. 2
MCU CALLAN
PAN him L.
to 2/s JANET/CALLAN

Just over a year ago we had a formula for attacking Russia first. That'll look great to seventeen million viewers, won't it. And what about the repeats in Moscow?

JANET: Very well. I'll tell Joinville there are certain things I won't discuss.

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On Shot 21 on 2

CALLAN: What things?

22. 1
CU JANET

JANET: You've no doubt got a list, Mr. Tucker.

CALLAN: No, I haven't.

23. 2
TIGHT 2/s
JANET/CALLAN

Look./This man Joinville's good at his job. He has to be, and that means he'll talk about things my masters don't want discussed. No matter how many lists you gave him.

24. 1
ECU JANET

JANET: You want me to give up the programme?

CALLAN: Yes.

JANET: I've been offered ten thousand pounds.

25. 2
2/s a/b

CALLAN: I take it you're not poor.

26. 1
MCU JANET
PAN her to R. to 2/s
She sits.

JANET: Not poor, Mr. Tucker. No. But I haven't been rich since Colin died. I enjoyed being rich. And I do have two sons.

27. 2
MCU CALLAN

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On Shot 27 on 2

Let him come to camera and out Left, CRABBING Right to see JANET on chair

CALLAN: Lady Lewis, if you go on with this, you'll be punished for it.

JANET: What?

CALLAN: Accused of betraying your country and branded as a liar as well.

JANET: I won't tell lies, Mr. Tucker.

28. 1
MCU CALLAN
See photo on shelf and JANET's reflection.

CALLAN: But everybody else will. They'll get you, the establishment, they'll get you. Are these your sons?

See CALLAN lift the photo.
PAN him to sofa making 2/s JANET/CALLAN. TIGHTEN.
See photo.

JANET: Yes.

OPEN SWINGER QUICKLY FOR CAM.5.

CALLAN: They'll get their share of it too, you know. Is it really worth it for ten thousand pounds?

I don't want you to get hurt.

31. 5
2/s JANET/CALLAN

JANET: It's the boys.

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On Shot 31 on 5

CALLAN: They'll be alright.
If you keep quiet.

JANET: Would you like a drink,
Mr.Tucker.

CALLAN: No thank you. I've taken
up enough of your time and
your good nature.

Contain JANET's
lean back.

JANET: I was married to Colin for
fifteen years. I learned an awful
lot about unpleasant jobs, and the

34. 1 men who do them. /
CU JANET

I'm sorry they pushed this one on

35. 5 to you. /
a/b
He rises out of frame

36. 2 CALLAN: Yes, I am too. /
CU JANET
She looks at him. (OOV) Ah!

37. 1 /
CS Picture.
ZOOM OUT to
2/s CALLAN/JANET
in mirror.

JANET: Are you a collector?

CALLAN: Not miniatures. No. But
this one, it's Marshall Soult
isn't it? Napoleon's marshall?

/ 2 to POS.H.SAME SET. /
/ 5 to POS.B. /

JANET: Yes. Colin picked itup
in Paris

CALLAN: I have a model of him.
A model soldier. He's in full dress
uniform.

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On Shot 37 on 1

JANET: You are a collector? How fascinating.

CALLAN: A lot ofpeople think it's ridiculous. Agrown man collecting toy soldiers.

JANET: I suppose any hobby can seem absurd to outsiders. My..er.. brother's a collector too. Something like Marshall Soult might be just the present for him.

CALLAN: Would you liketo see it? I'll bring it over sometimeif you like.

JANET: Oh wouldyou? That's very kind ofyou. Come and have tea or a drink or something.

CALLAN: Thanks. I'd like that.

JANET: Good.

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On Shot 37 on 1

CALLAN: I'd better go now.

38. 3 (Janet turns)
CU CALLAN
He goes

39. 2H
CS Homburg hat.
PAN UP to 2/s
CALLAN/JANET.

Contain action.
He goes out door.

/ 3 FAST to G CORRIDOR /

/ 1 to G SAME SET /

JANET: Give me a ring soon. BOOM C2

CALLAN: Yes, I won't forget.

JANET: Good.

CALLAN: Goodbye

/2 to J JANET'S FLAT./

SHORT TAPE RUN

40. 3G
MS CALLAN
Walking to camera

SC.9. INT.CORRIDOR.DAY.

41. 1G
MCU JANET on phone and flowers.

/ 3 to H HUNTER'S OFFICE. /

SC.10. INT.JANET'S FLAT.DAY. BOOM B2

JANET: Harry? It's Janet. How are you? How's your back? Oh, what a shame. Listen, darling, you're the expert. Can I borrow one of your books on model soldiers?

SHORT TAPE RUN

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42. 5B — SC. 11. INT.HUNTER'S OFFICE. DAY. — MINI BOOM / BOOM C1
CMS HUNTER leaning over desk. He turns.

43. 4B
2/s CALLAN/HUNTER

HUNTER: My, we do look smart.

CALLAN: Yeh, I'm in disguise.

HUNTER: And very effective it is. Well?

CALLAN: She's agreed to call it off.

HUNTER: Splendid, What did you use- thumbscrews?

44. 3H
MCU CALLAN from minimum height.

CALLAN: In a way. I told her what the publicity would do to her and her sons.

45. 5
a/b
He turns

HUNTER: Her sons? Not a bad angle. Not bad at all. Thank you, Callan. You've done very well.

46. 3H
a/b
He exits.

CALLAN: I hope so sir.

47. 5
a/b
HOLD his lean.

LIZ: Yes sir?

HUNTER: Get me Cross will you?

TAPE STOP. COSTUME CHANGES CALLAN AND JANET.

3 to D CORRIDOR
4 to C JANET'S FLAT

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VTR INSERT NO.3.(RECORDED ON DAY 1)

1. 2C — SC.12. CROSS'FLAT.DAY. — BOOM D1 / BOOM C1

CS Sun lamp
PAN DOWN smoothly
ZOOMING OUT to
2 pair of legs.
CRANE DOWN hiding
swimming pants to
2/s CROSS/GIRL
record player fgd.

CROSS reaches
for phone.

2. 1B

High angle 2/s
GIRL/CROSS
See chess set
between them

As CROSS rolls
of bed CRAB RIGHT
& DEPRESS to
2/s CROSS/GIRL

CROSS: Damn!

Hello. — LINKED PHONES.

INTERCUT WITH HUNTER/LIZ IN OFFICE.

LIZ:(OOV) Charlie would like a word.

CROSS: That's nice. Hang on. Put him on.

HUNTER:(OOV) Cross?

CROSS: Yes, sir?

HUNTER:My dear fellow, I trust I don't intrude?

CROSS:You would never do that sir?

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ON SHOT 2 on 1

HUNTER: I have a little job for you. Now. Life is real, James, and life is earnest.

2A. 3 CU HUNTER

2B 1 a/b

The subject's name is Lady Lewis.

CROSS: I though Mr. What's his name took care of that one, sir.

3. 3A CU HUNTER

HUNTER'S OFFICE.

HUNTER: He thinks so too. The lady is very appealing after all, and our frike friend Callan does tend to be susceptible.

4. 1 A/b

CROSS' FLAT.

CROSS: What do I do, sir?

HUNTER: Surveillance, dear boy. Nothing but surveillance.

CROSS: Suppose she's naughty?

HUNTER: Then you must take appropriate steps. You start at once I'm afraid. I'll see you're relieved. From time to time.

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On Shot 4 on 1

5. 3
HUNTER a/b

CROSS: You're too kind. sir.

HUNTER: Perhaps. But I'm

6. 2C
MCU CROSS
He puts phone back.

fighting against it.

LOOKS AT GIRL

7. 1
O/S 2/s
CROSS/GIRL

GIRL: Check.

END OF VTR INSERT NO. 3.

T/C (16mm) SC.13 S.O.F.
Cross waiting in his car.
INSERT "D"

Time: 18"

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VTR INSERT NO.1 (RECORDED ON DAY 1)

SC.14.

1. 1A — INT. CAR IN FORECOURT. EVENING. — STAND MIC. BOOM D3

2/s JANET/RENE in car.

TIGHTEN as RENE turns.

JANET: It was a lovely dinner, M.Joinville. Thank you. But I haven't changed my mind.

RENE: If you want more money, it might be possible to go to 30,000 dollars.

2. 2A — JANET: It isn't that. /

TIGHT 2/s JANET/RENE in car

RENE: Wait now. 30,000 dollars, that's almost twelve and a half thousand pounds.

JANET: It isn't the money.

RENE: What then? I gave you my word there would be no awkward questions. /

3. 1A — 2/s JANET/RENE

4. 2 (She half rises) — 2/s JANET/RENE

JANET: Forgive me but I really must go.

She stops and sits again.

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On Shot 4 on 2

RENE: Forgive me. But surely

5. 1A
2/s
RENE sits back to ppofile.
TIGHTEN.

I deserve some explanation?

JANET: I don't want my boys hurt.

RENE: Is that what they say? That they will hurt your children?

JANET: I don't understand....

RENE: Oh please, Security came to see you, didn't they?

JANET: Security?

RENE: Security or whatever they call themselves now. They threaten to hurt your sons.

JANET: Of course not. I didn't mean that. I'm sorry M.Joinville. Honestly I am, but I have to go, goodnight.

RENE: I shall see you again.

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On shot 5 on 1

6. 2 — JANET:It's no use./
CU RENE

7. 1 — RENE:I shall see you again. /
2/s a/b

END OF VTR INSERT.

T/C(16mm) SC.15 S.O.F.

FILM INSERTS "E & F"
Cross watching
Joinville drive
off.

(+ Insert E:Janet
going to get out of
car. To be edited
in later)

Time: "E": 6"
"F": 18"

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48. 3D — SC.16 CORRIDOR.EVENING. — MINI BOOM

MCU CALLAN
PAN him Left to deep O/S 2/s JANET/CALLAN

Let her come R. to door 2/s CALLAN/JANET.

GRAMS: Lift noise as it rises.

JANET: Oh,Mr.Tucker.I'm so sorry. I thought I'd have been back ages ago.

CALLAN:That's alright. I got here a bit early anyway.

JANET: Do come in.

49. 2J(She opens door) — INT. FLAT. SC.17. — BOOM C2

WIDE SHOT Room.
CALLAN/JANET bgd. in hall.

2 LIGHT Q'S

JANET comes fgd. Switches on light. Bends over sofa. Let her X R.fgd. seeing cover of book.

JANET: Make yourself comfortable.

CALLAN: Thank you.

JANET:I'll just go and get rid of my coat

BOOM B3
BOOM D2

Let CALLAN come to desk, put down coat.

Then TRACK BACK to O/S mirror shot.

Then PAN him Right to window in CU.

T/C(16mm) — SC.18. — S.O.F.

INSERT "G"
Unidentifiable figure in car looking at window.
Time: 10"

Coming to 5C on 2

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50. 2
a/b
He turns

51. 1G
CMS JANET entering
PAN her to table

JANET: Would you like a

52. 2
CU CALLAN

brandy, Mr.Tucker?

CALLAN: Oh, yes. Thanks.

53. 1
a/b
See brandy decanter

JANET:It's Armagnac. Is that

alright?

54. 2
MCU CALLAN

CALLAN: It'll be fine. Thanks.

55. 1
MCU JANET

JANET: Oh, you have eaten,

56. 2
a/b

haven'tyou?

57. 1
a/b
PAN her R.
She gives him glass

CALLAN: Ages ago.

58. 2
A/b
He raises glass

JANET: You're sure?

59. 1
a/b
PAN her L.
She goes to chair.

CALLAN: Positive. Cheers.

JANET:Cheers.

60. 2(After pause)
A/B
CALLAN comes to camera
puts down drink,
reaches in his pocket.

CALLAN: I....er...I brought his nibs.

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On Shot 60 on 2

JANET: I beg your pardon?

61. 1
CS box in CALLAN's hands.
PAN it L. to make 2/s JANET/CALLAN

/2 to POS.G./

CALLAN: His Grace the Duke of Dl a tia. Marshall Soult.

JANET.Oh, isn't he beautiful!

62. 3E (Thru swinger)
TIGHT 2/s JANET/CALLAN
model soldier fgd.

/1 to POS.F.SAME SET./

CALLAN: He's in full dress hussar uniform, that's why he's got the shako and the sabre, and the pelisse of course.

JANET: And this thing. That's a sabretache isn't it?

CALLAN: That's right.

JANET: How gorgeous men were in those days.

CALLAN: We're a pretty drab lot now.

T/C (16mm) SC.19. S.O.F.
Cross in car + dialogue.
INSERT "H".
Time: 9"

/3 to POS.F./

Coming to 63 on 4

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63. 4C — SC.20. INT.JANET'S FLAT. NIGHT. — BOOM B3 BOOM D2

CS Model soldier JANET/CALLAN behind.

ON Q CRAB LEFT SLOWLY past glasses etc. to medium 2/s JANET/CALLAN fav. CALLAN.

JANET: Mr.Tucker, I simply can't go on calling you Mr. Tucker. What is your name?

CALLAN: David.

Contain CALLAN's half rise.

JANET: Mine's Janet.

CALLAN: I know.

JANET: Of course you do. Another brandy?

CALLAN: Let me.

JANET: David, a funny thing happened tonight.

CALLAN: Are you on about me again?

64. 1F

TIGHT 2/s JANET/CALLAN

Contain CALLAN's move.

JANET: Idiot! Before you. I had dinner with Rene Joinville. That was why I was late.

CALLAN: That was funny?

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On Shot 64 on 1

JANET: No.Listen. When I said I wouldn't do the programme. Honestly, I didn't want to bring up this business again, but this bothers me.

CALLAN: Go on.

JANET: Well, Itold him it wasn't on, and he said he supposed the Secret Service had been threatening my boys.

65. 4
TIGHT 2/s
JANET/CALLAN

CALLAN: What!

JANET: Well, he did..

CALLAN: In those words?

JANET: More or less. He said Security or whatever it calls itself now - they've threatenèd your boys. Something like that. David, it is funny isn't it?

66. 1
TIGHT 2/s
JANET/CALLAN

CALLAN: Not funny. No.Just stupid.

JANET:I mean, they will be alright, won't they?

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On Shot 66 on 1

CALLAN:They'll be alright.

67. 4 — JANET: Y ou promise? /
CU CALLAN

68. 1 — CALLAN: I promise. /
CU JANET

69. 4 — JANET: But how can you? /
CU CALLAN
He kisses her.

CALLAN: Just trust me love.

70. 1
TIGHT 2/s
JANET/CALLAN

JANET: It's been a long time since I....I've been a very faithful widow.

CALLAN: I know.

JANET: This is going to sound awful but....

Let CALLAN rise out across frame.

CALLAN: You want me to go.

CRAB RIGHT & LOOSEN a little

JANET:It's all happenning

71. 3F — so fast. /
MCU CALLAN

CALLAN: When will I see you

72. 1 — again? /
MCU JANET

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On Shot 72 on 1

JANET: Soon. Please. You'll

73. 3 a/b — call me? /

74. 1 a/b — CALLAN: Very soon. /
PAN her rise.

75. 2G — JANET: I'll get your coat. /
MCU CALLAN
PAN him.R. to window

T/C (16mm) — SC.21. — S.C.F.
FILM INSERT "J"
Cross in car
Time: 50"

76. 2G A/S
ZOOM IN ON Q to
CU

77. 1(He turns)
2/S JANET/CALLAN.
She helps him on with
his coat.

JANET: The day after tomorrow.

CALLAN: Fine.

78. 2(As he goes)
Loose 2/s JANET/CALLAN
Let CALLAN X out Lfgd.
PAN JANET L. to
2/s CALLAN/JANET.

JANET: Wait.
You've forgotten his nibs.

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On Shot 78 on 2

CALLAN: What?

79. 3(As she bends)
CMS JANET over table.
Bring her Left to
2/s CALLAN/JANET

JANET: His Grace the Duke of Dalmatia, Marshall Soult.

80. 1 SHE BRING MODEL TO HIM.
CU CALLAN
See him kiss her hand.

He goes.

CALLAN: You keep him.

81. 3
MCU JANET with
soldier.

T/O SC.22. SOF
INSERT "K"
Cross in his car.
Callan goes to pass
door, pulls open
door and goes to
strike Cross.
Dialogue.
Time: 35"

C/S GRAMS: Callan Theme.
Caption: END OF PART ONE.

FIRST COMMERCIAL BREAK

1 to POS.H.INT.CAFE.
2 to POS.K. EXT.CAFE.
3 to POS.J.JOINVILLE'S FLAT.
4. to POS.C.JANET'S FLAT.
5 to POS.C.JOINVILLE'S FLAT.

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VTR/THS/2513 PART TWO.

F/U
C/S
Caption: PART TWO

GRAMS: Callan Theme.

PRACTICAL RAIN.

82. 2K

L.S. Cafe front. CALLAN & CROSS enter from camera.

FOLLOW them to 2/s CALLAN/CROSS at door.

They enter.

SC.23. EXT. COFFEE BAR.NIGHT.

GRAMS: Traffic & Light Rain FX

CROSS: You're quite strong for a middle-aged man. Mind you, I wasn't set for it.

BOOM A3

CALLAN: If you had been I'd have used something else.

83. 1H

Low angle CMS CALLAN Let CROSS in R.frame

INT. CAFE.

BOOM D4

Two coffees please. What are you up to anyway.

CROSS: Charlie sent me. Surveillance on Lady Lewis

BOOM A SWING TO INT.

CALLAN: I see.

Copyright Project

On Shot 83 on 1

CROSS: If it comes to that, what are you up to, a spot of middle aged nookie?

CALLAN: I should have duffed you up a bit more while I had the chance. Thank you for the coffee. I thought the Lewis business was finished. She's called off the interview.

Let CALLAN out R.

84. 2K
LS.CALLAN
Chianti bottles fgd.

As CALLAN comes to table DEPRESS & PUSH IN
Let CROSS come to sit R.fgd.
TIGHTEN

CROSS: Then why did you go back? BOOM A3

CALLAN: To make sure.

CROSS: And how did you get in? I didn't see you.

CALLAN: You want to keep your eyes open, son. /

85. 1H(To Right)
TIGHT 2/s CALLAN/CROSS
fav. CROSS.

CROSS: You were already in there, waiting for her....

CALLAN: Lay off.

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On Shot 85 on 1

CROSS: Well, well, well!

CALLAN: I said lay off, James.

CROSS: Alright. You sure she' s called off the television thing?

CALLAN: Positive.

CROSS: Then what the devil am I watching her for? /

86. 2
TIGHT 2/s

CALLAN: Wasting your time. That's what our work's all about. Have we got a file on Joinville yet?

/ 1 to POS.L.JOINVILLE'S FLAT.

CROSS: Joinville. He's clean.

CALLAN: Yes, I suppose so.

TAPE RUN OR PLAY IN FILM

/2 to POS.L.JOINVILLE'S FLAT.

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F/U
T/C (16mm) SC.24,25,26. S.O.F.
INSERT "L"
Lonely leaves Police
S tation.
Gets into Callan's car.
They drive off.
Long dialogue
Sequence.
They leave car, Callan
points out Janet's flat.

Time: 4.05"

87. 2L SC.27.INT.JOINVILLE'S BOOM A4
CS Gun and SERVICE FLAT.DAY.
RENE's hands

88. 1J(On knock)
CMS RENE
See door L.bgd. RENE: Y es?

VOICE:(O.S) This is the housekeeper, sir. May I make up your room?

RENE swings gun past camera, make O/S 2/s HOUSEKEEPER/RENE She looks at him. RENE: Of course, come in.

89. 2
MCU RENE and gun.

90. 1,
2/s a/b
HOUSEKEEPER closes door.
Comes into room. HOUSEKEEPER: I do not find your
HOLD 2/s
PANNING her to R.frame. jokes amusing.
RENE turns into camera
Deep 2/s RENE/HOUSEKEEPER.

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On Shot 90 on 1

/2 to POS.M./

RENE: Varvara Nikolaevna, you don' t find anything amusing.

HOUSEKEEPER: And please do not make up names for me. Make your report.

RENE: Lady Lewis is sorry but.....

HOUSEKEEPER: She won't do it.

RENE: She won't.

Let her out Right TRACK IN on RENE & FIND her R.frame again.

HOUSEKEEPER: Did you offer more money?

RENE: Thirty thousand dollars, the answer is no. I don't think it is the money.

HOUSEKEEPER: What then?

RENE: I think the Section has threatened her sons.

HOUSEKEEPER: Did you tell her so?

RENE: Of course not.

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On Shot 90 on 1

91 3J(thru window)
CMS HOUSEKEEPER

Let RENE in Left.

HOUSEKEEPER: I hope for your sake you are not lying. Besides the Section doesn't operate in quite that way. There are other threats to these people.

RENE: What threats?

Let him X Right to sit bed.

PAN her Left to trolley

HOUSEKEEPER: Honour, dignity, integrity. They are very jealous of such abstractions. We must modify this operation.

RENE: If she won't take more money, what can we do?

PAN her Right again to med 2/s HOUSEKEEPER/RENE.

HOUSEKEEPER: Joinville. You are not thinking. I said modify.

RENE: For me? How very kind.

As RENE opens box ZOOM IN onto gun.

92. 1J(to the left)
MCU RENE with gun

3 to POS.R.SAME SET FAST.

What am I going to kill, an elephant?

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On Shot 92 on 1

HOUSEKEEPER: That is a 38 magnum revolver.

Let HOUSEKEEPER X frame.

RENE: Varvara Nikolaevna, how well informed you are.

93. 3K
DEEP 2/s HOUSEKEEPER/ RENE
Desk props fgd.

TIGHTEN ON Q

HOUSEKEEPER: A weapon much used by the British Security Section.

RENE: What will they think of us in the People's Republic?

HOUSEKEEPER: Three days ago you made anotherjoke. A misquotation. "Those who live by the tongue shall perish by the tongue". I want you to remember that Joinville.

94. 1
a/b
Let HOUSEKEEPER X R. to L.

RENE: I'm sorry.

3 to POS.L.

HOUSEKEEPER: Don't waste my time. waste my time. You will use it to kill Lady Lewis.

PAN his rise.

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On Shot 94 on 1

RENE: May one ask why?

95. 2M — BATHROOM. — F/POLE A2

MS HOUSEKEEPER
See her face in reflection
See RENE's face over her shoulder

TRACK IN L. on Q.

PAN her Right to 2/s HOUSEKEEPER/RENE

/ 1 to POS.K.JANET'S FLAT /

HOUSEKEEPER: This time you may. Think Joinville. If the woman is murdered, and there is no robbery, no molestation, who will be blamed? Not our side. Our business is to keep Lady Lewis alive and talking about the secret treaties her husband and the Americans made against us. We have no reason to kill her. But British Security has. And they will be blamed for it. The Section has been a little too active lately. When Lady Lewis dies, it is quite possible they may be curbed. Newspaper stories, questions in Parliament. You knowhow useful democracy can be.

Let her draw curtain across shot.

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On Shot 95 on 2

RENE: How very ingenious you are.

96. 5C — LIVING ROOM. — BOOM A4

2/s RENE/HOUSEKEEPER
Trolley fgd.

HOUSEKEEPER: Thank you.

Let her rise out of frame.

Do you have any more questions?

PAN RENE Left.

RENE: No. It seems quite simple.

97. 2L

CU HOUSEKEEPER

HOUSEKEEPER: Keep it that way. And, Joinville, when she dies, see that she dies quickly.

98. 5

a/b.
Let trolley X Left out door
HOLD ON RENE.

She is innocent after all.

T/C (16mm) — SC.28. — S.O.F.

INSERT "M"
Cross watching forecourt.
Lonely watching Cross.
Rene arrives, goes in service entrance.
Cross goes into flat.
Time:1.07"

TAPE RUN

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99. 4C — SC.29.INT.JANET'S FLAT.DAY. — BOOM D2

MCU JANET
LOOSEN on Zoom to
2/s RENE/JANET.

/5 to POS.D./

JANET: There really isn't any point in this, M.Joinville.

RENE:I'm afraid I cannot agree.

100. 1K — JANET: I won't do it you know. /

MCU RENE

RENE: Yes. I do know. I am very sorry. /

101. 4
a/b
HOLD 2/s by
QUICK CRAB RIGHT as
JANET goes Left.

JANET:I really must ask you to leave.

(Possible cutaway C.S. gun firing.)

RENE: Forgive me, Lady Lewis.

JANET falls.

HE SHOOTS. SHE FALLS.

102. 1K

MCU RENE.

/4 to POS.D.SAME SET./

103. 2N — SC.30. INT.CORRIDOR.DAY. — MINI BOOM

Low angle CMS Cross
PAN him.

CROSS: Lady Lewis!

104. 1K — SC.31. INT. FLAT.DAY. — BOOM D2

MCU JANET on floor

/2 to POS.H./

Coming to 105 on 4

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On Shot 104 on 1

105. 4D
MCU RENE
As hr rises
HOLD on his gun,
it comes close to cam.
It fire.

106. 3L — BOOM C2 + MINI BOOM
LS.RENE thru kitchen door.
He rushes into kitchen and out.

107. 2H
MS Door
It begins to open

108. 3L
a/b
CROSS comes into back of shot and out fgd.

T/C(16mm) — SC.32. — S.C.F.
INSERT "N"
Cross chases Rene down fire escape; firing shots at him. Lonely watches and runs away.
Time:.54"

TAPE STOP FOR MAKEUP FOR ZENA WALKER

1 to POS.L.CALLAN'S FLAT.
2 to POS.P. CALLAN'S FLAT.
3 to POS.F.JANET'S FLAT.

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109. 3F — SC.33. INT.FLAT.DAY. — BOOM D2
CU JANET in pool of blood

110. 4D — PORTER KNEELING OVER BODY.
MCU PORTER kneeling
See CROSS behind entering. — CROSS RE-ENTERS.

111. 3(On Porter's look)
CU PORTER

He stares at CROSS in fear.

112. 4
2/s
PORTER rises.

HOLD on CROSS advancing.
PORTER retreating L.frame.

PORTER: What happened?

You killed her. Help!

113. 3(As Cross hits Porter)
2/s PORTER/CROSS

PORTER falls behind arch.

As CROSS comes Right
PAN DOWN to JANET's body.
HOLD.

/ 4 to POS.B. /

114. 1L — SC.34 INT.CALLAN'S FLAT.DAY. — BOOM B4+ MINI BOOM
Very narrow angle
MCU CALLAN reading
Chair's back fgd.

PHONE RINGS.

As he rises
PAN DOWN to phone,
see magazine and his hand behind.

CALLAN: Callan.

/ 3 to POS.H. /

LIZ:(OOS) Charlie wants to speak to you.

CALLAN: Put him on.

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On Shot 114 on 1

HUNTER: Callan?

CALLAN: Yes.

HUNTER: Lady Lewis has been shot dead.

115. 2P
CU CALLAN

Callan? Are you there?

Callan, Callan!

/ 1 to POS.C.SAME SET. /

CALLAN: I'm here. I thought Cross had her under surveillance.

HUNTER: Cross hasn't reported back. You come in at once.

116. 1C(As Callan puts down phone)
(to the Right)
Very narrow angle
CS phone.
PAN UP to see gun behind
PAN it up to
CU CALLAN

DOORBELL RINGS

Let him go to bgd.
Let LONELY in to R.fgd.
HOLD on CALLAN

LONELY: Mr.Callan!

CALLAN: What happened?

LONELY: Oh, for Gawd's sake, no more guns.

Coming to 117 on 1

Copyright Protected

On Shot 116 on 1

117. 2
CU LONELY

CALLAN: What happened?

LONELY: That fellow you asked me to watch. He went up to her flat, Mr.Callan. There was

118. 1
CU CALLAN
LONELY Rfgd.

two shots.

CALLAN: You sure?

LONELY: I saw him go in.

CALLAN: What happened when he

119. 2
CU LONELY

came out.

LONELY: I dunno.

CALLAN: What d'you mean, you dunno?

120. 1
a/b

LONELY: I scarpered.

PAN CALLAN Left

CALLAN: You what?

LONELY: I'm out on bail Mr.Callan.

CALLAN: If you say that again

121. 2
Med.2/s
CALLAN/LONELY

I'll break your bloody neck.

LONELY: You didn't tell me there

122. 1
a/b

was going to be any shooting.

Let him to to door finding LONELY Rfgd.

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On Shot 122 on 2

CALLAN: I didn't know,

LONELY turns into frame. did I?

There's beer in the fridge.

TAPE RUN /2 to Q HUNTER'S OFFICE. / 1 to E HUNTER'S OFFICE./

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124. 5D — SC.35 INT.HUNTER'S OFFICE. NIGHT. — BOOM C1 + MINI BOOM

CS HUNTER's glass as it rises. CRAB LEFT to TIGHT 2/s HUNTER/CALLAN.

CALLAN: Where the hell is Cross?

125. 2Q — HUNTER: Where indeed. /

CU CALLAN

CALLAN: I had a tail on him

126. 1E — but he broke contact. /

CU HUNTER

127 2 — HUNTER: Oh, did you. /

CU CALLAN

CALLAN: Yes, sir. She was a

128 1 — nice woman. /

CU HUNTER

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On Shot 128 on 1

HUNTER: Callan, when this is over, we must have a little chat about the way you like some people, and put tails on others. Without consulting me.

129. 5 / 2/s a/b — INTERCOM BUZZES. /

CALLAN: Yes?

LIZ: Mr.Cross has just come in, sir.

HUNTER: Tell him to wait.

CALLAN: Wait a minute.

130. 1(Let Hunter rise)
CMS HUNTER
PAN him Right to EQUAL 2/s HUNTER/CALLAN

HUNTER: The police surgeon has measured the bullet holes at the entry point. They're both .38 calibre and

131. 2 / CU CALLAN
Let HUNTER in L.bgd.
Let CALLAN out Left. — could be magnums. / You are armed I take it?

CALLAN NODS.

HUNTER PRESSES INTERCOM.

LIZ: Yes sir?

HUNTER: Send Mr.Cross in please.

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On shot 131 on 2

LIZ: Very good sir.

132. 4B(As Hunter sits)
3/s CROSS at door
CALLAN/HUNTER

CROSS: I'm sorry I couldn't report.....

HUNTER: One moment, Cross. Give Callan your gun.

CROSS: What for sir?

133. 3H
MCU CROSS

CALLAN: On the desk. /

134. 2
MCU HUNTER

CROSS: This is crazy./

135. 3
MCU CROSS
His hand moves and stops

HUNTER: Do it. /

CALLAN: Slow and easy.

136. 1
2/s CROSS/CALLAN

CROSS puts gun on table.

137. 4(As he puts gun on table)
3/s a/b

CALLAN comes to table and picks up gun.

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On Shot 137 on 4

138. 1 — CALLAN: It's been fired. /
TIGHT 2/s
CROSS/CALLAN

CROSS: Of course it's ben

139. 3 — been fired. /
CS Gun
CALLAN empties the chamber, shells spill out.
See CALLAN's finger counting.

140. 1
CU CALLAN

CALLAN: Two rounds missing.

You better have a bloddy

141. 3 — good story. /
CU CROSS

142. 2 — CROSS: What is this? /
CU HUNTER

143. 1 — HUNTER: Don't you know? /
CU CALLAN
He moves twds.CROSS making TIGHT 2/s

CROSS: Of course I don't.

144. 2 — HUNTER: Wait, Callan! /
MCU HUNTER

Tell us about Lady Lewis,

145. 3 — Cross. /
MCU CROSS

CROSS: For God's sake, I

146. 2 — didn't kill her. /
a/b

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On Shot 146 on 2

HUNTER: She died of two gun shot wounds. The bullets were of 38 calibre.

147. 1(to Right) CU CALLAN — Probably magnum. /

CALLAN: And you were in the

148. 3 CU CROSS — flat when she died. /

CROSS: No. When I went in she

149. 1 VERY TIGHT 2/s CROSS/CALLAN — was already dead. /

CALLAN: You're lying. I had had a tail on you, he heard two shots.

CROSS: A tail? What right have you got to put a tail on me?

150. 3 CU CROSS — CALLAN: He heard two shots. /

CROSS: Not the ones that

151. 4 3/s — killed her. Whoever it was used a silencer. You know the noise that makes? I heard it outsideher door. That's why I broke in. She was already dead.

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On Shot 151 on 4

HUNTER: But you fired two rounds.

CROSS: The killer was on the fire escape. I chased him, took a couple of shots at him. Itell you it happened. I saw her dead and I went after him.

HUNTER: You've beam missing ever since Lady Lewis died. That's over an hour, Cross.

CROSS: But that's the drill, sir. You know it is. If you're caught and escape you're supposed to go toground. You believe me, don't you?

151a. 1(As Cross turns) TIGHT 2/s CROSS/CALLAN

CALLAN: Idon't know.

CROSS: For God's sake, I followed the drill. I had to. If I hadn't the section would be involved. /

152. 2 CMS HUNTER CROSS Lfgd. HUNTER rises to O/S 2/s

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On Shot 152 on 2

HUNTER: The section is involved. I've already been accused of ordering this killing.

CROSS: But that's ridiculous.

HUNTER: Is it? I should have thought it extremely logical. You're suspended from duty. /

153. 3
CU CROSS

154. 1
CU CALLAN

CROSS: Look, sir, I didn't do it. /

155. 4(He turns)
2/s CROSS/CALLAN
HUNTER's arm Rfgd.

CALLAN: You got nothing to worry about oldson. There'll be a post mortem right? They'll take out the shells andthen match them against yours. But if they do

156. 1
CU CALLAN

match, then you'll have something to worry about. You'll have everything to worry about.

C/S
CALLAN
End of Part Two

GRAMS:
Callan
Theme

SECOND COMMERCIAL BREAK

1 to POS.L. CALLAN'S FLAT.
2 to POS.P. CALLAN'S FLAT.
3 to POS.M. CALLAN'S FLAT.
4 to POS.E. CALLAN'S FLAT.
5 to POS.E.CALLAN'S FLAT.

VTR/THS/2513. PART THREE.

F/U
C/S
CALLAN
Part Three

GRAMS:
CALLAN
Theme

157. 2P — SC. 36. INT. CALLAN'S FLAT. MORNING. — BOOM A5 / BOOM B4
CS Soldier
PAN UP to
CU LONELY

LONELY: He's nice.

158. 5E (Lonely looks at Callan)

CALLAN: You think so?

LONELY: All dressed up and that.

CALLAN: You can have him, if you you want him.

LONELY: I wasn't hinting. Honest.

159. 2 — CALLAN: They're bad luck, old son. /
CU LONELY

LONELY: This bird, she was

160. 1L — alright, wasn't she? /
CU CALLAN

161. 2 — CALLAN: What bird? /
a/b

LONELY: This Lady Lewis. I seen her picture in the papers. Very

162. 1 — nice. She was class, Mr. Callan /
a/b

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On Shot 162 on 1

163. 3M
VERY TIGHT O/S
2/s CALLAN/LONELY

CALLAN: Yeh. She was. /

LONELY: I'm sorry I scarpered.

CALLAN: No. You did right.

LONELY: It was just the shooting, see. If it hadn't...

LOOSEN a little to see dor when they react.

Let LONELY rise out Right.

DOORBELL RINGS.

PAN CALLAN to door.

CALLAN: Who is it?

164. 2(As he gun)
MCU LONELY reaction

165. 3
a/b

CROSS: Cross.

166. 1(As Callan opens door)
TIGHT 2/s CALLAN/CROSS

CALLAN: What do you want?

CROSS: Mr.Callan, I've got to talk to you.

CALLAN: Alright. Lonely, you can go now.

167. 3 (As Cross enters)
WS.Room
CROSS enters to Rfgd.
PAN CALLAN Right letting him out Right HOLDING on sofa.

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On Shot 167 on 3

See LONELY
He looks at CROSS
ZOOM IN.

/1 to POS.E./

CALLAN: Lonely, for God's sake. This is ridiculous. Lonely. Where are you? Come on, come on. Stop playing hide and seek.

168. 2
2/s CROSS/LONELY
PAN LONELY Right
to 2/s LONELY/CALLAN

LONELY: That's him. That's the geezer.....

169. 3
MCU CROSS
He comes to camera.

CALLAN: Maybe. /

CROSS: He followed me?

CALLAN: Yeh.

CROSS: You're joking. I never saw him. /

170. 2
2/s LONELY/CALLAN
CROSS Lfgd.

PAN CALLAN Right.

CALLAN: Of course you didn't. He's a bloody genius. Hide up a drain pipe this feller.

171. 3
a/b
PAN him R. to LONELY
find CROSS Rfgd.
3/s CROSS/LONELY/CALLAN.

CROSS: You did it; you....

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On Shot 171 on 3

CALLAN: No Cross.
Not if we're going to get anywhere.
Go and make some coffee.

Let LONELY out R.
Let CALLAN sit out.
HOLD CROSS

LONELY: Yes, Mr.Callan.

CROSS: Is it O.K. to talk in frontof him?

172. 5
CMS CALLAN
PAN him sit.

CALLAN: Why not? To him we're just a couple of crooks.

173. 4.E
2/s CROSS/CALLAN.

CROSS: That's all I needed.

PAN UP with CROSS to single as he comes to CALLAN

CALLAN: What we're doing.
That's better than thieving?

/ 3 to B /

CROSS: Yes. I think it is. I think it's important. If I didn'tthink that I wouldn't do it. Mr.Callan I didn't kill Lady Lewis.
Once they've done the autopsy, you'll know it's true.

CALLAN: That's only a couple of days.

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On Shot 173 on 4

CROSS: The feller who did it,

174. 5 he'll get away. /
MCU CALLAN
Chair f.g.

CALLAN: Oh, no mate.
I promise you.

CROSS: He could be on his way
to Moscow now.

Let CALLAN
lean to CU
to pick up phone.

CALLAN: I'd go to Moscow for
this one, but Idon't have to.
(TELEPHONE RINGS) Callan....

175. 4(As he looks at Cross) Yes....Yes....Give me a few
2/s CROSS/CALLAN minutes, alright? O.K. See
you.

CROSS sits

That was Charlie. You've been
naughty, haven't you?

CROSS: He said Ihad to stay at
HQ.

CALLAN: So you bust out and came
to me?

CROSS: You're the only one who can
help me.

CALLAN: Any reason why I should?

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On Shot 175 on 4

CROSS: None. But you're the only one, Callan. Look, I'm innocent and I can prove it, but I never fell down on a job before. I want the lad who killed her. Between us we can work it out. What d'you say?

176. 5
CU CALLAN

CALLAN: We go back to HQ.

CROSS: No.

CALLAN: Charlie's orders. But we'll sort something out before we go. Lonely.

177. 4
2/s LONELY/CALLAN

Where's that coffee?

TRACK BACK Right to 3/s as LONELY brings coffee

LONELY: Coming, Mr.Callan.

5 to C

178. 2(As he gives coffee to Cross)
CMS LONELY.
PAN him as he comes to sit making 3/s LONELY/CROSS/CALLAN

CROSS: It's good.

4 to B

CALLAN: I told you he's a genius. Alright, Lonely, tell him about the car, son.

LONELY: French. Blue Peugeot. 33-47-DZ-75.

CROSS: Joinville's car. What about it?

178a. 3
MCU LONELY

CALLAN: Tell him.

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On Shot 178 on 2

LONELY: This geezer came down the fire escape just after you went in. Drove off in a hurry.

178b. 2
CS CROSS/CALLAN

CROSS: You saw him?

As CALLAN stands TRACK IN to TIGHTER 2/s

CALLAN: I told you. He's good.

CROSS: Then why the hell didn't you say so before?

CALLAN: He's saying so now.

CROSS: Joinville, but that's impossible.

Let CALLAN rise

CALLAN: I know son, but it happened.

TAPE RUN

/2 to POS.R.ARMOURY/

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179. 3B — SC. 37. INT. HUNTER'S OFFICE. DAY. — BOOM C1 + MINI BOOM

CS HUNTER, as he X's Left TRACK BACK to 2/s HUNTER/CROSS and Right to 3/s HUNTER/CROSS/CALLAN, TIGHT.

HUNTER: Complete disregard of my instructions. Your orders were to remain here.

CROSS: I'm very sorry, sir.

HUNTER: Sorry, what the devil are you playing at?

CALLAN: He came to see me, sir.

HUNTER: You assumed Callan would know who it was?

CROSS: Callan does know, sir.

HUNTER: Indeed?

CROSS: It was Loenly who tailed me, sir.

CALLAN: He saw Joinville leave just after the shooting.

HUNTER: Joinville?

CROSS: Yes, sir.

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On Shot 179 on 3

HUNTER: You would go after a man of Joinville's reputation on the unsupported word of a petty crook? And you'd have let him?

CALLAN: Lonely doesn't make mistakes like that. But I realise it would take more than that to convince you, sir.

HUNTER: It certainly would.

Let HUNTER out R.

CALLAN: There is more, sir.

HUNTER: Callan, you don't imagine I overlooked Joinville do you? We've checked him in every possible way. The C.I.A. don't know him, the French Deuxieme Bureau have got nothing on him. He's just a damn good independent producer who makes a lot of money interviewing celebrities.

180. 1E(As Cross looks at CU CALLAN Callan) PAN him Left to C/S 2/s CALLAN/HUNTER CRABBING RIGHT on HUNTER walking L.

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On Shot 180 on 1

CALLAN: He's had four big hits so far, Che Guevarra, Fidel Castro, Ho Chi Minh, and Chairman Mao.

HUNTER: Maybe, but that proves

181. 3H — nothing. /
2/s CALLAN/CROSS

182. 1 — CALLAN: There's also one fact. Transport.
CMS HUNTER
PAN him. He never has any travel problems,
He stops.
183. 3 — sir. Viet Nam, China, Cuba. /
a/b

He's in and out like they were on the Bakerloo line. How long would it take you to put a man

184. 1 — in China, sir? /
a/b
PAN him

HUNTER: Go on.

He comes to table.

CALLAN: It took him ten days. That was before the Russia-China split. He hasn't been back since.

HUNTER: Let's have your fact,

185. 3 — Callan. /
3/s
CALLAN/CROSS/HUNTER

CALLAN: I've got a contact in West Germany in the Gehlen Organisation. I rang him

186. 1 — yesterday. He did a bit of
TIGHT 2/s CALLAN/HUNTER

checking, called me back this morning. Joinville went to Cuba

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On Shot 186 on 1

CALLAN: (CONT) by ship. SS Volkes Gerecht. Registered in East Germany.

HUNTER: Even so.....

CALLAN: He had maximum co-operation the whol way, sir. /

187. 3
TIGHT 2/s CALLAN/HUNTER

And there is one other thing. From something he said to Janet Lewis, I think he knows about the section. /

188. 1
a/b
PAN his sit.

/3 to POS.J./

HUNTER: Go down to the armoury. Get a little practice.

CROSS: Sir.....

HUNTER: Practice makes perfect, Cross. And I want you perfect. /

189. 4B
3/s CALLAN/CROSS/HUNTER

CROSS: Yes, sir.

190. 1 (As Cross goes)
2/s CALLAN/HUNTER

HUNTER: I should have had a man on Joinville.

CALLAN: Oh, I don't know. Why? He was in the clear.

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on Shot 190 on 1

HUNTER: He'll have a controller won't he? Well, Cross does deserve a chance. I'll send him to pick up Joinville./

191. 4 CU CALLAN

192. 1 CU HUNTER — CALLAN: You want him alive? /

HUNTER: Definitely. Time he and I had a chat./

193. 4 CU CALLAN

TAPE RUN
/1 to POS.M./

194. 1M — SC. 38. INT.ARMOURY.DAY. BOOM D5
CS gun
It fires
Light flashes behind
Gun drops.
Cross leans in
Door slides open.
CALLAN steps fwd.

CROSS: I thought you were off duty? /

195. 2R — LS.Gallery.
CALLAN crosses.
as CROSS fires,
find his target Rfgd.

CALLAN: I'm never off duty, son. That's how I got to be middle-aged.

Then CRAB Left
to see CALLAN firing gun.
finding his target Lfgd.
He fires
CRAB Right again for
CROSS' target.
He scores a bull.

Cheeky!

196. 1M(to Right)
2/s CALLAN/CROSS

CROSS: What's going to happen now?

/2 to POS.L/

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On Shot 196 on 1

Let CALLAN X frame R.
HOLD on CROSS.

CALLAN: You're going to pick up Joinville. Hunter wants him alive.

CROSS: Me? I thought I was in the dog house.

CALLAN: Now's your big chance. Make sure your gun's loaded.

/ 1to J. JOINVILLE'S FLAT./

TAPE RUN

197. 1J — SC. 39 JOINVILLE'S FLAT. DAY. — BOOM A4
MCS Trolley
Door opens behind.
PAN UP to
MCU RENE

198. 2L — RENE: Vavara Nikolaevna. /
CMS MAID

She turns.

199. 3J — WOMAN: I beg your pardon, sir. /
CMS RENE
PAN him Right as he comes to MCU.

RENE: Please.....don't....I used to have a dragon to make my bed. What has happened? You are not a

200. 2L — dragon./
O/S 2/s RENE/MAID.

WOMAN: Barbara took sick, sir. Last night.

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On Shot 200 on 2

RENE: Barbara. Was that her name?

WOMAN: Yes, sir. Acute appendicitis it was. /

201. 3
CU RENE

RENE: Not as cute as yours, I'm sure. /

202. 2
a/b
She turns away
Let RENE X Right
Let MAID come to Lfgd.
See RENE bgd on bed.

Do me a favour please. Come back later. I have work to do.

203. 3(As Maid turns)
CU MAID

WOMAN: Very good, sir. If there's anything you want, just ring. /

204. 2
MCU RENE

205. 1
CU MAID.
She goes.

RENE:I will do exactly that. /

206. 2
a/b
/3 to K.
/1 to N/

RENE DIALS A NUMBER.

+ BOOM I
FOR VOI

VOICE:(OCV) Yes?

RENE: Is Aunt Barbara there?

VOICE: Aunt Barbara is sick.

RENE: I am very sorry.

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On Shot 206 on 2

VOICE: Who shall I say called?

RENE: Her favourite nephew.

VOICE: She left a message for you.

RENE: Yes.

207. 4(IN HUNTER'S OFFICE POSITION TO BE SET.)
CU HOUSEKEEPER

VOICE: She says you must go on to your next job immediately, without delay. Another member of the family will be in touch with you soon.

RENE: I always do what my aunty says.

VOICE: Good boy. That will please her very much. /

208. 2
a/b
He puts down phone.

T/C SC.40 S.C.F.
INSERT "O"
Callan cleaning windows outside Rene's flat.
Looks down and sees Cross' car arrive.
Time: 37"

3 to POS.N.RENE'S FLAT.
4 to POS.B. HUNTER'S OFFICE.

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209. 1N — SC. 41. INT.RENE'S FLAT.DAY. BOOM A4
CS Suitcase
PULL BACK to
O/S RENE packing

Knock at door
He half turns
Sound of key,
he turns.

210. 3K
CS Door handle

211. 1
a/b
PAN RENE Right
into bathroom

212. 3
a/b
Door opens
PAN UP to see
CROSS enter

213. 2M (In bathroom)
CS RENE
See past shower
curtain thru crack
in door.

CROSS opens door,
turnsaway.

214. 3
Low angle CMS CROSS
RENE enter Lbgd.

RENE: You did not do that very well,

215. 1 — I wonder do you have one of these? /
CU CROSS

216. 3 — CROSS: Of course not. /
a/b
PAN him Left.

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On Shot 216 on 3

RENE: Then amy I ask why you came here?

217. 1 a/b

CROSS: I'm sorry. I seem to have come to the wrong flat. Look, there's no need to point

128. 3 2/s RENE/CROSS

that thing.

RENE: There is every need. Hands up.

Let RENE come R.frame

CROSS: I tell you I made a mistake.

CROSS turns into cam.

Scuffle.

PAN CROSS to floor.

RENE: Please. Just to humour me. Turn round.

219. 5C
Low angle 2/s CROSS/RENE.
CROSS falls into chair.

RENE: I think you are new to all this. From the Section?

220. 3 CU CROSS

You carry a section gun. Why bother, my friend, I shall kill you anyway. You know I killed her?

221. 5 CU RENE

CROSS: Yes.

RENE: It was mistake that.

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On Shot 221 on 5

CROSS: Why do it then?

RENE: Orders. You can prove

222. 3 CU CROSS — I killed her? /

223. 5 CU RENE — CROSS: We just know. /

RENE: Then that is alright.
It was a very sad business.
Women like that one - they

224. 3 CU CROSS — are rare. /
Like diamonds.

CROSS: If you come in with me,

225. 5 CU RENE — I can get you asylum. /

RENE: I believe you mean it.

CROSS: I do.

RENE: My friend, it is far

226. 3 CU CROSS — too late for that. I killed her. /

227. 5 CU RENE — CROSS: We won't use it. /

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On Shot 227 on 5

RENE: I do not believe you.

228. 3
CMS CROSS
PAN his rise

229. 5
CMS RENE
PAN him Right
He picks up gun

Now, hands against the wall.

Flat against the wall.

230. 1
CS Cartridge.

231. 5
a/b

You broke into my room,

/1 to E/

232. 3
MCU CROSS
He turns

tried to steal this. /

I came in and fought with you.

233. 2
CMS RENE.
He comes to MCU

The gun went off. Tragic, tragic.

You have no idea how upset I will be. But I need my magnum intact you see.

234. 3
a/b
Cross reaction

It will be found on you. /

235. 2
a/b

/

How pleased aunty will be.

236. 5 (As Rene turns)
TIGHT SHOT CALLAN Rbgd.
RENE's arm Lfgd.
RENE spins.
See his gun.
CALLAN fires.

CALLAN: Oi!

SHORT TAPE RUN

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237. 3
2/s RENE/CROSS
RENE spins
His gun goes off

SHORT TAPE RUN

238. 2
CS Vase
It shatters.

/2 to POS.Q./

SHORT TAPE RUN

239. 5
2/s RENE/CALLAN
RENE drops across fgd.
ZOOM IN to CALLAN
CALLAN fires again.

240. 3
CU CROSS

241. 5
CU CALLAN

CALLAN: Come on! Come on!

242. 3
CU CROSS
He moves to camera.
/5 to D/

T/C SC.42 S.O.F.
FILM INSERT "P"
Callan and Cross
on window cleaning cradle.
Dialogue sequence.
Time:1'10"

TAPE RUN
/3 to POS.H./

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243. 1E — SC. 43. HUNTER'S OFFICE. — BOOM C2
CU HUNTER — NIGHT. — + MINI BOO

244. 5D
3/s HUNTER/CROSS/CALLAN

HUNTER: You know he's dead of course?

CALLAN: Of course.

245. 2Q
CU CALLAN

HUNTER: Tricky shot was it?

CALLAN: Not bad. Halfway up a tall building through the window. Crouch position. Yes, it was dicey.

246. 1E
MCU HUNTER
PAN him Right
to 2/s CROSS/HUNTER.

HUNTER: Two in the heart. He was dead before he hit the floor. You bloody fool. Didn't I tell you I wanted to talk to him. We'll never get his controller now.

CROSS: I think I should tell you sir, Joinville had a gun on me at the time.

HUNTER: For how long, Cross?

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n Shot 246 on 1

CROSS: About two minutes, sir.

247. 2(As he turns to Callan)
2/s HUNTER/CALLAN
Let HUNTER R.

HUNTER: You took your time didn't you?

CALLAN: I had to. I wanted to hear what he had to say. And I had to kill him, too. You can't take

248. 4B
3/s HUNTER fgd.
He sits into frame.

chances with scatter guns.

249. 1
CU HUNTER

HUNTER: She had a lot of admirers you know, Callan. I doubt if any of the others

250. 3H
CU CALLAN

would have done what you did. I wonder if she would have

251. 4
3/s a/b
Let CROSS exit.

been grateful. Right, off you go, Cross. We know it was Joinville's gun that killed her. You're off the hook.

1 to F.JANET'S FLAT.

CROSS: Thank you, sir.

HUNTER: I think you'd better finish this off by yourself, Callan.Let me have the file back.

CALLAN: What about her boys?

HUNTER: Boys?

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On Shot 251 on 4

CALLAN: She had two sons.

HUNTER: Her brother's on his way to see them now. They'll be looked after.

CALLAN: You rpomise?

Let CALLAN exit.
TRACK IN
CRABBING Left to
CU HUNTER

HUNTER: Alright, Callan.

TAPE RUN

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252. 1F — SC.4 4 INT.JANET'S FLAT. NIGHT. — BOOM D

CS Picture of boys. PAN to figure of soldier. See CALLAN's reflection in mirror.

253. 5

CALLAN wall caption as bg. for closing credits.

SUPER C/S

1.	Callan	Edward Woodward
2.	Hunter	William S quire
3.	Cross	Patrick Mower
4.	Lonely	Russell Hunter
5.	Lady Lewis Rene Joinville	Zena Walker Anthony Beckley
6.	Housekeeper Second Woman	Dorothy Alison Frances Tomelty
7.	Hunter's Secretary Police Sergeant	Lisa Langdon Anthony Hall
8.	Porter Host at Party Cross' Girl	Harry S heckloch Douglas Milvain Stephanie Marrian
9.	Story Editor	Geroge Markstein
10.	Designed by	Stan Woodward
11.	Produced by	Reginald Collin
12.	Directed by	Piers Haggard

T/C

THAMES PRODUCTION - IN COLOUR
(Standard Closing Colour Slide. Version D)

FADE SOUND AND VISION

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